

THA 250
PRODUCTION WORKSHOP

JUNIOR COURSES
THA 302
DIRECTING

THA 324
PUPPETRY

THA 332
TECHNICAL PRODUCTION

THA 356A
ACTING WORKSHOP

THA
PRO

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Diploma



*Pratt
Institute
Library*



BROOKLYN
New York

Prattonia 1977

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Very truly yours,

Gene P. Dean
Gene P. Dean
Director of Admissions

FOR THIS I FINISHED HIGH SCHOOL

Four years, has it really been four years? Well, let's see, June '74, '75, '76, '77, yes, just as expected, four years. How things have changed, four years ago the Dolphins were atop the N.F.L., Nixon got his four years and almost ten to twenty, Jimmy Carter could only last after the presidency at that point, and Gerald Ford's forehead was bruise free for the last time.

I can still remember the day the acceptance letter arrived. It was somewhere between my New Year's Hangover and the euphoria over Lincoln's Birthday. I was working on a High School Art Project, a contour drawing of Jerusalem, thus completing my series of contour drawings of great ancient cities.

My mother tapped me on the shoulder as I was finishing off the low rent district. "It's a letter from Pratt," she said solemnly, dying to open it. I said nothing. I put down my pen, took the letter and calmly slit my finger with the letter opener. Plunging the wounded digit to my mouth I handed the envelope to my mother.

"Just the first three words," I said, "Just the first three words." "O.K.," she said, "Dear Applicant: We..." "No, not those three words, the three after Dear Applicant."

"We are happy..." "That's it, that's it!" I yelled. No one starts out a rejection letter with We are happy. "We are happy to inform you that it's tough cookies," that's too cold.

I grabbed the letter, re-read it twenty-five times and ran around the house. My mother ran around the house. Two hours later when my father came home we were still running. We told him and he ran around the house and he hasn't done that since the Truman administration.

The months passed blissfully by—March, April, May, blissful due to the image of paradise in Brooklyn I held in my heart. I started introducing myself by saying Hi, I'm going to Pratt. This continued until I met someone going to Harvard. June, July, August, the leaves fell casually off my calendar as I looked forward to my first term.

5/4/77



One bright day in August my mother comes to my room and says, "Shouldn't you go to see what Pratt's like? I mean you'd look pretty foolish first day of class winding up in Kew Gardens." "Aw, yes", I replied, "A visit to Utopia would be nice." Good, we'll go next week", she declared. "Oh, by the way, I'm not telling you again about those leaves, on the floor, clean it up." So, me taking a day off from work, and mother a day off from drudgery, we set our sights for Brooklyn.

There were two things we hadn't counted on. The first was the unusually high heat and humidity, and the second was the length of the trip and our mode of transportation, the infamous N.Y.C. subway.

As I was to find out a trip from the Bronx to the seat of Flatbush is a journey that would awe Magellan. In fact, when the trip was suggested to the Portuguese explorer he left and discovered the Philippines.

We started our junket on the IRT Pelham Bay Line. The aforementioned rail system is famous for two reasons.

First, the movie Pelham 123 in which the train is hijacked. Though the train was delayed for 12 hours the M.T.A. received a number of comments on the improved service.

The second reason is that the stops are a good three feet apart. The constant stop and go gives one a slight swaying sensation. One hour and 128 stops

trains, from the IRT to the BMT RR. On the way to the RR a man (and I only say man because it would be impolite to say thing), dressed in a derby, a layer of grime and a fifty year old Bloomingdale's Special invited my mother to buy him lunch. She suggested an amusing way for him to wear his derby and we moved on.

By now the humidity practically made the air visible and as we approached the RR platform things got a little uncomfortable.



My first impression was that of a nasal cavity. The station was at least thirty feet long and must have been lit by a flashlight suspended by a rope. It must have been designed by the man who engineered the escape from Stalag 17. Once in awhile I thought I heard the flutter of bats overhead but I preferred not to dwell on it. Mom just shook her head.

After awhile we heard a rumble, a roar, the



ground was shaking, the platform was swaying and the bats were going bananas. Through the dark, almost opaque atmosphere twin headlights pierced the darkness, as the train rolls in (TA-DA).

Pulling ourselves together hesitantly we boarded the train. The inside appears to have not been acquainted with anything hygienic since W.W.I. 'The Kaiser has pig's feet,' says the graffiti ahead of me. A man dressed in sleigh bells and a wet suit passed in front of us. Mom shook her head.

The cooling system was interesting though insufficient. Naked propeller blades whirled around the ceiling daring anyone with an Afro to come within twenty feet.

As I was pondering the possibilities my mother suggested we move down, seems the gentleman seated to her right wanted to lie down and since he was going to do it regardless of our presence we changed seats. Mom just shook her head again.

Finally we came to our stop. One more change, to the GG, and then nirvana, or at least fresh air anyway.

The GG intrigued me already, even though I hadn't seen it yet. It is mind-boggling that so much time, money and energy would be spent to inconvenience so many people. We waited so long that I was beginning to think it was all an elaborate practical joke. I imagined I saw Alan Funt in the Hershey

machine, and Mom was getting ready to shake her head.

After another wait we heard a cough and a wheeze up the track. I was astonished, it was the first time I ever saw a geriatric train. If it had been a horse, it would have been shot.

Once again we entered a contemporary of the Sopwith Camel. 'The Kaiser has bad breath' says the antique graffiti. C'mon, says ma, we have people coming over for Thanksgiving.

We arrive at Clinton-Washington two and a half hours later and 25 degrees warmer than when we started. Due to the darkness of the tunnels we slowly emerge from the station into the daylight and stop.



When our eyes clear we're standing six inches from a tree. Since this was supposed to be Brooklyn we were not surprised.

On closer inspection the neighborhood was somewhat older than I expected but, then again so was the girl I took to the Prom.

I was just wondering what the twelve Cadillacs were doing in front of the home for old ladies.

At this point I whipped out the map provided by Pratt and, like Bogart in "Sierra Madre", we followed the map to the treasure. Around a corner and down the block we came across a doorway amongst a grouping of trees. It was either the gateway to Wonderland or the Institute I was seeking. Since there was no tardy white rabbit in sight I opted for the latter. "That must be it" I said. Mom seemed unimpressed for some reason. We closed in and entered.



Ironically, the first thing I saw of Pratt was the cannon, painted black at that time. This comforted Mom, she saw the cannon not as a decoration but protection.

We continued down the path and passed a student mowing the grass and the bare patches with equal vigor. We toured the entire campus marveling at the old buildings, they gave the place a sense of history, along with a sense of age.

Mom had just about forgotten about the heat and humidity. The campus seemed more like a park than anything else, a park even used by people in the neighborhood. "Let's see," I said checking the map. "There's the new building, the Main building, the library..." "A woman breast-feeding her child," adds Mom. I checked the map again. "No," I said,

"That's the library park." "Don't tell me, you think your generation invented hygiene classes?" "That's a woman breast-feeding a child, whatever happened to Pabulum?" Well, I didn't see her but being hungry myself I sympathized with the kid. Mom saw it differently. Suddenly I wasn't her mature son going off to college but her little boy who must be protected. Since she was visibly upset I thought it best to return home.

Lest you think that was it, you are mistaken. Punchenello face. We returned the very next day, bypassing the subway trip of the day before and opting for the Downtown Dynamite D which aside from being orange, was also air-conditioned.

We passed through the gateway of heaven, passed the neatly mowed soil, and passed the spot where Miss Dairyqueen was refreshing her offspring. We entered the Main building, thus proving it was not a cardboard facade.

We walked up a few flights and miracle of miracles there was a real live Pratt student. Hesitantly we approached, not sure how to address him, we tried English.

"Do you go to school here?" says Mom, spokesperson for the group. "Yea, I'm a junior" he said. "My son is just starting here and I'd like to know more about the place."

"Well," he said. "Pratt is a vocational institution which first opened its gate in 1887. Millionaire philanthropist Charles Pratt, our illustrious founder..." "Can it, it's too warm for snow," Mom cut in, in no mood for Gilbert and Sullivan.

"O.K.," said our guide. "If your son is serious about what he wants to do you won't find a better school. The teachers are professional and even though the place is somewhat run down you won't get a better education."

Well, that made Mom feel better and we went home with some peace of mind, and our anonymous Pratt booster? Last I heard he went to study in Europe.



BANANAS AND BUMPERS TO BROOKLYN

If you don't live on campus you know that one of the biggest hassles of your existence is arriving at Pratt in some semblance of sanity. At first there was the inevitable subway which did absolutely nothing for my sense of well-being.

Then one day I met a girl, one who had this fixation about bananas, of all things. I mean how obvious can you get. No, it wasn't love at first sight, it was only slightly better than that, she had a car, well a '73 Vega anyway. She even had this giant stuffed banana on the back seat with, logically enough, Banana written on it.

So what if I had to wake up a half hour earlier each day, at least it would be company on the way down to Pratt and there was the possibility I wouldn't arrive mumbling to myself, a trait I picked up on the IRT.

Every morning I'd sleepily slide out of the house, figuring I was the only human in America to be up so early only to find she'd been waiting ten minutes according to her Seiko.

I'd step in the car as she was stepping on the gas and sometimes found it necessary to physically hold my eyes open until I achieved consciousness.

Around the boulevard we'd ride to the approach ramp of the New England Thruway. Usually after we entered the thruway and she cut off her first sixteen ton tractor-trailer I no longer found it necessary to hold my eyes open.

Down the Bruckner Expressway we'd express, until we hit the usual early morning traffic, practically at the same spot each day.

It got to be a reunion of sorts each morning and when she got her C.B. all those tail lights had names.

Hockey Puck, Cleopatra, Whipped Cream, Running Nose, Banana Split (guess which one I rode with), not to mention the ever-present truck drivers.

The truck drivers generally were guys who were in those trucks for ten to twelve hours at a time with only three things to think about, the truck, sex and more sex. When you consider that, it's understandable that at the sound of a female voice they went, if

you'll pardon the expression bananas.

One trucker who pulled alongside us at the toll to the Triboro Bridge, complimented her on her beautiful body. The only problem was that, looking in from the passenger side he got a better look at me than her. Irregardless we were both flattered.

As soon as we were across the bridge we made our way to the B.Q.E. where we have another reunion of taillights and bumper guards. I spent many a morning with the license plate of the car in front of us pressed into my memory.

More banter on the C.B., "I'd like a 10-13 on this 278 Westbound." The request would go crackling over the airwaves, the message being the only thing that moved on the whole highway.

"There's a downed four-wheeler with a busted wing and a ruptured swizzle stick," would come the reply. Good, now we have something to do, figure out what it was he said. As Groucho, my favorite Marx would say, "There's nothing like being informed and this is nothing like being informed."

Slowly the traffic would evaporate and we would push along toward the Koskisko Bridge, on the C.B., the Kamikaze Bridge, and That-Goddamn-Good-for-Nothing Bridge in everyone's heart.

It's not so bad, getting stuck on the bridge except for the fact that it rests above a meat packing house and a chemical plant. The aroma that drifts into the car makes co-riders give each other dirty looks.

I have always maintained one lane off the bridge must empty into a bottomless pit because as soon as we came off the bridge we'd be sailing along again.

At this point we'd get off at Kent Avenue and the first Hassidic Jew. Now before anyone goes running to the J.D.L. allow me to explain. For some reason the sequence would always be the same. An Hassidic Jew, four traffic lights and hang a left. At this point our journey had just about come to an end. All that remained was to park the Banana-mobile in the student lot.

Of course, since we left early we arrive early, about an hour or so before classes started, but since it was almost noon in London I couldn't complain.

QUICKIES



A Pratt official admitted that Memorial Hall is not named after anyone in particular. "We had always hoped someone famous would go to school here and die, but no such luck."

Raymond Hernandez, the elevator operator in Main Building received a commendation from the National Aeronautics Administration for logging 5,000 hours behind the lever. The magic moment came between the second and third floors when the elevator was stopped and the award made, much to the chagrin of the twenty-seven passengers.

In a scheduling snafu a nurse licensing test and a C.P.A. examination were held on the same day. In the confusion some accountants were asked to change sheets while some nurses were asked to perform a hypothetical audit on a chicken farm.

In protest to rising tuition costs a group of students loaded and attempted to fire the Pratt Cannon at the Bursar's Office. The attempt was thwarted when "the biggest squirrel in the world," according to an eyewitness, showed up and stole the ammo.

A cure for the infamous Legionnaire Disease was discovered growing on a custard doughnut in the P.I. Shop. Unfortunately the doughnut in question was purchased and consumed by an unknown hungry person before authorities arrived.

In an effort to improve productivity, Pratt efficiency experts have called in a tree surgeon to work on Physical Plant.



PRATT INSTITUTE
OFFICE OF THE CONTROLLER
BROOKLYN, N.Y., 11205

Tuition & Fees

136 credits @ \$82.97 93 a credit . . . 12,648.15
General fees 120.00
Activities fees 320.49
Various fees and expenses for the right
and privilege of parking your rump here. . . 137.50
Fee for totaling of additional fees. . . . 19.95
Sub total 13,146.09

Room & Board

Rent 5,601.89
1,000 Kraft macaroni & cheese dinners . . . 390.14
500 cans Chef Boy-ar-dee food stuffs,
various types. 245.73
One half ton Rolaid (retail) 13.76
872 Hershey bars 104.64
250 pkg. Hostess Twinkies 67.50
900 jars Clearasil 1,521.00
84 gallons insecticide 743.19
One pair Levis 9.98
Sub total 6,497.69

Miscellaneous Expenses

1,025 subway tokens (75¢ @ 35¢, 273¢ @ 50¢) . . . 399.35
50cc penicillin (Orientation Week '73) . . . 15.00
One can mace 1.97
96 cans coffee (pre shortage) 85.42
6 cans coffee (shortage) 85.42
One shovel 2.49
Sub total 589.65

PRATT INSTITUTE
BROOKLYN, N.Y. 11205

PAID IN FULL

\$ 20,233.43

June '73



PROGRAMMING PROGRAMMED

Purpose: The purpose of the Programming Dept. (Herein called dept.) is twofold and of two functions. Firstly, said dept. shall expedite in the selection of classes by students toward the completion of a degree or just for the hell of it, and to keep record of such points so said students will know when they've had enough.

Secondly, to act as an agent and/or excuse to keep the room holding said dept. open and heated during the off months of January and February.

Function: Early Registration (ed. Note. Since there seems to be an absence of "Late Registration" Early Registration herein shall be called Registration. The term "Early Registration" is simply a traditional phrase maintained so as not to change the stationery.)

On a day which shall be specified and announced beforehand students will appear before the programmers for the appointing of appointments for meeting with said programmers. The method for doling out allotted time slots shall be the "time honored" first-come first served doctrine. (See Serve, First come First.) Under the Students' Rights Act of 1969 students shall be free to choose their programmers, limiting their choices to persons now living. (Art. 1 Para. A. Section II Line 27. Students' Right Act of 1969.) Upon choosing programmer, student shall announce name, major, grade, height, weight, and sexual preference after which he and/or she shall receive the programming packet. Students shall then take packet and charge to their respective chairperson's office for appointments and/or/if counseling (See Rules of Chairpersonship Para. IV. "Do what you want.")

On day of appointment student shall meet with selected programmer and be counseled as to unpaid bills, credits taken/needed, failure to clean locker and any gossip concerning his/her immediate family. The aforementioned counseling session (herein called "idle chatter") shall be followed by the actual programming (herein called "programming").

The programming shall commence with a review of the past year. Student making sure he and/or she and/or it has properly notified the computer as to the classes they are taking. If the fantasy of the aforementioned computer does not coincide with the reality of the student's experiences then corrections can be made. (See Goofs, Art. II Section 12 Para. B Line 2 or is it 3?)

During the next step, or intermediate stage, student is advised as to classes required, but not yet taken by aforementioned student. Student chooses immediately. The aid of an astrologer is permitted. Student then fills gaps in schedule and requirements with free electives. Students may choose either of them.

The next and final stage is the reaffirmation stage. Here student reaffirms knowledge of name, address, etc. (See Etc. Art. 5) by rewriting it eight different times. Cards of different sizes and colors are provided to allow student to show versatility. At this point, process turns over to other Pratt departments of which we share no blame.



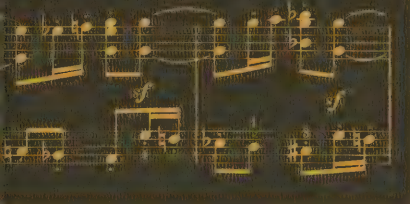
Pomp and

Allegro, con molto fuoco



Circumstance

Edward Elgar, Op. 39, No. 1
Arranged by Joseph Prostakoff



For many people the reception of a college diploma is the crowning achievement in life, completion of college is a dream many people have for themselves and their children.

However, I feel the real value of a college education is not in the diploma, even though it's in Latin. In fact, the diploma itself, in my inflated opinion, is at least as misunderstood as Dr. Pepper.

A college diploma, even framed over your grandmother's picture, does not signify thirty plus liberal arts credits, one hundred or so credits in your major and a considerable dent in your finances.

People don't put themselves into hock to take the Literature of Southwest Africa or the History of Dominoes or even the Aesthetics of Bowling.

The key word about college, and especially a professional institute like Pratt, is experience. One comes to Pratt to get experience in his/her field. You are allowed the opportunity to fail, to try, to experiment in an atmosphere where it won't cost you anything. It may simply be the difference between a B and a B+ and no one was ever hurt by a letter.

No matter how dismally you fail you can still return next week and fail again. Fail on the job and next week could be spent in various personnel offices around and about the city.

Many times a person who's a washout in school becomes a dynamo in the field. That's because that little devil made so many mistakes in school he can

no longer surprise himself. He's learned his limitations.

Be that as it may our college experience, like a Playmate of the Month, is twofold. The other crease of our experience is that which is learned around the classes, the before and after the classes, the getting around the red tape to get to the classes. In short, what you call your life experiences. You learn more about just plain living while in college, than just about anything else. For the thrifty-minded among you, I might add that this added extra comes at no additional cost.

How would they charge for something like that anyway?

Would you go to the programming office and ask for three credits of coping with deadlines? Would there then be additional requirements for graduation, such as a required six credits of learning your limitations and would two hours with a nasty aunt qualify you for a waiver?

Such experiences are a natural fringe benefit of your education and are just as much a part of your degree as Medieval History 102.

**FAREWELL TO BROOKLYN:
FORMER HOME OF THE DODGERS,
THE NAVY YARD, AND ME.**

As we end our education, I think it's time
to ponder
On all the after classroom places
that we used to wander.
And reflect upon Brooklyn, the borough
of the stars
And all the interesting places,
that you really are.
Your namesake bridge that spans the water
And carries more cars than it oughta!
For culture lovers and history buffs
The Brooklyn Museum had much nifty stuff.
For nature lovers we had a choice
Of places, we could hear her voice.
Brooklyn's own garden Botanical
Where all's real, nothing mechanical,
And if this place became a bore
You only had to walk next door.
There resides Prospect Park
Where it's not safe to walk in the dark.
For places to eat, there were no floppers
We had three places to use our choppers.
Juniors with the cheesecake of lead
Was a nice place to break our bread.
Closer to home to the Venice we'd travel
Where plates of spaghetti we'd unravel.
Thirdly last, but certainly not least
We'd hit All Pro Chicken for our feast.
But if the day was mighty tough
We'd fall into Erik's to strut our stuff.
But on looking back on our stay here
It's the little places we'll hold dear.
The subway station at Clinton and Wash.
With all the ambience of a marsh.
The home for old ladies had plenty of style
Except it got raided once in a while.
In art supplies, Jake's and Charlie's abound.
Rumor has it they're joined underground.
And so in closing, let us say
That Brooklyn, we've enjoyed our stay.
But as our lives continue their run
So long to Brooklyn—we think it's been fun.





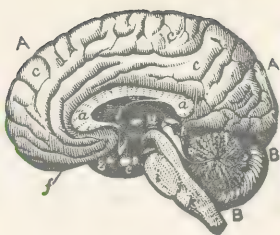
Foundation of an Education



Foundation Faculty Herbert Beerman, Al Blaustein,
David Lee Brown, Mary Buckley, Ray Ciarrochi, Bruce
Colvin, William A. Folger, William Fasolino, Kathryn
Filla, Lawrence Alan Flax, David Gates, Eugene
Garfinkle, Marion Greenstone, Richard Hall, Phoebe
Helman, William Hochhausen, Ted Kurahara, Jacob
Landau, Edward Lazansky, Donald MacKinnon, John
Pai, Joseph Phillips, Philip Schmidt, Christopher
Sanderson, William Sayler, Charles Schucker, Bary
Vance, Richard Welch

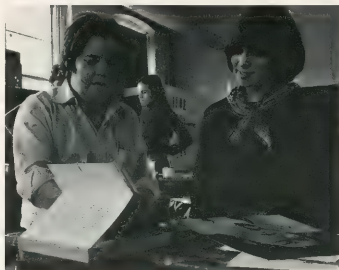






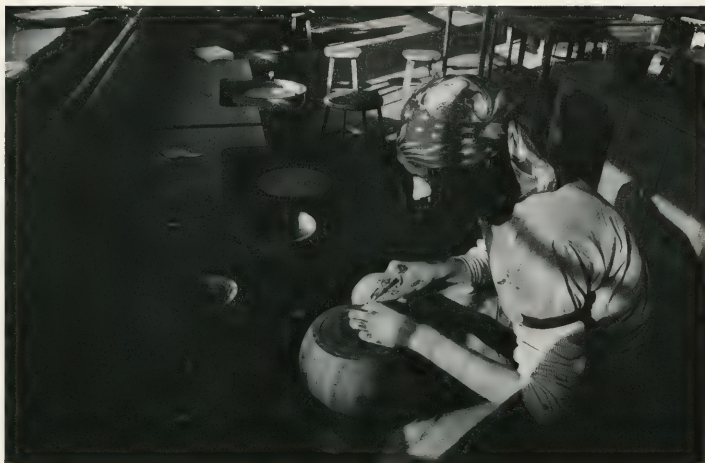


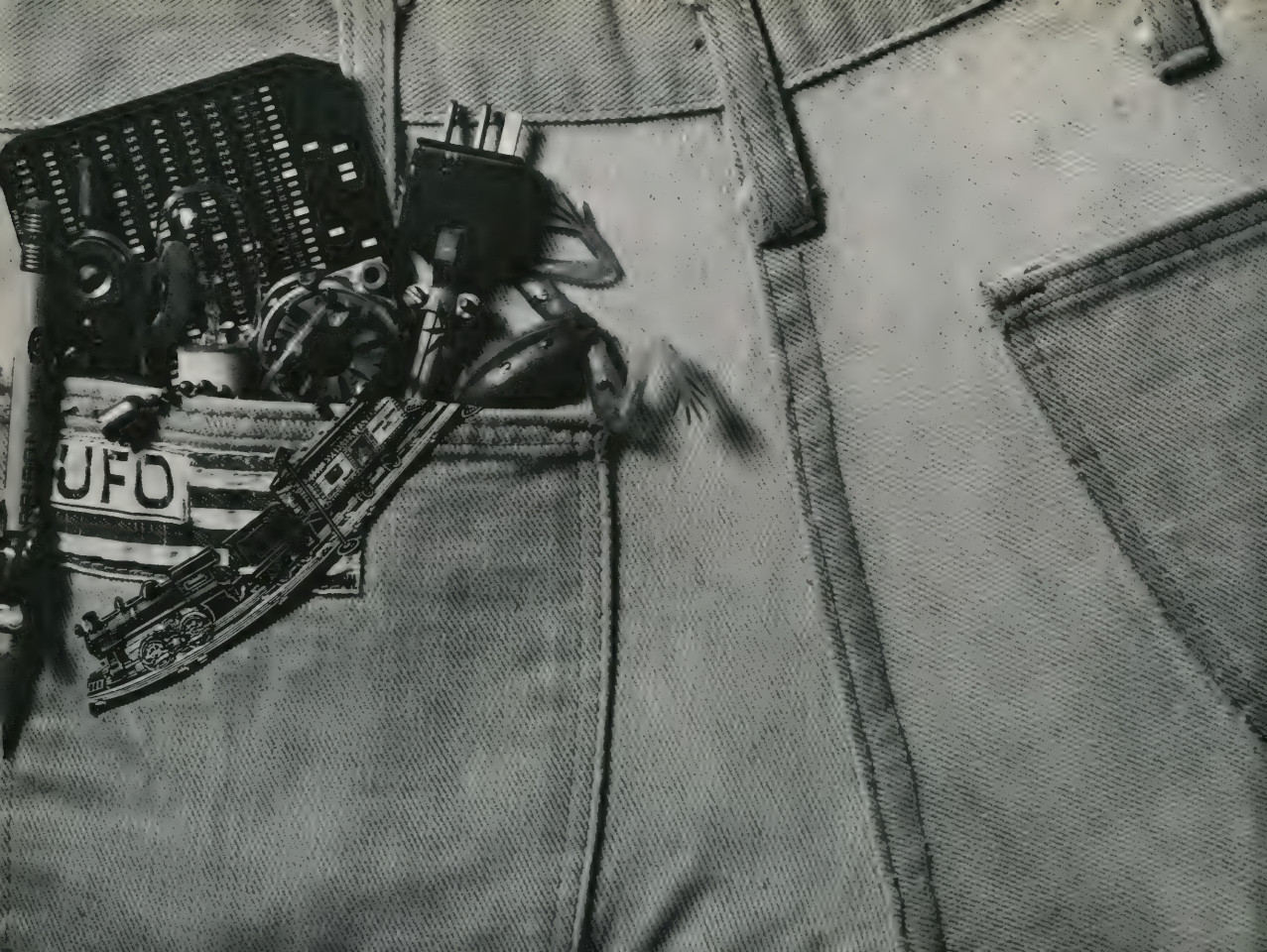
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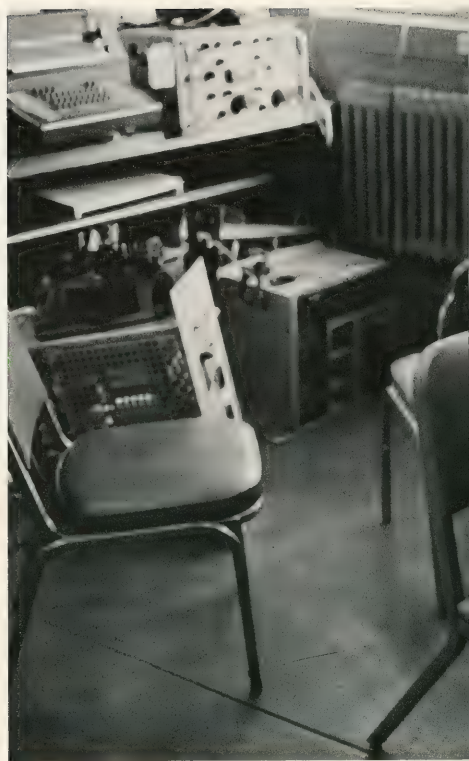
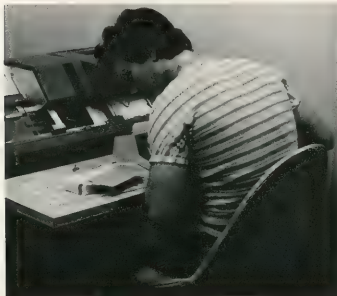
Fine Arts Faculty Rudolph Baranik, Ernst Benkert, Richard Bové, Ernest Biggs, Howard Buchwald, Richard Budelis, Anne Carlson, Franklin Faust, Alan Fenton, Peter Frank, James Grashow, Arthur Hoheb, Licio Isolani, M. Omar Khalil, Michael Knigin, Ted Kurahara, Doris Licht-Tomano, Louis LoMonaco, William Lovell, Michael Malpass, Salvatore Montano, Donna Moran, Iashio Odate, John Pai, Leon Polansky, Michael Ponce de Leon, Richard Pugliese, Tomaso Puliafito, Clare Romano, Anthony Saris, Charles Schucker, James Silva, Joseph Smith, Jack Sonnenberg, Joseph Stapleton, Jeffrey Ingram Stone, Byron Temple, Vasilious Toulis

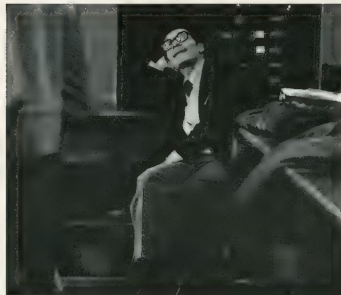


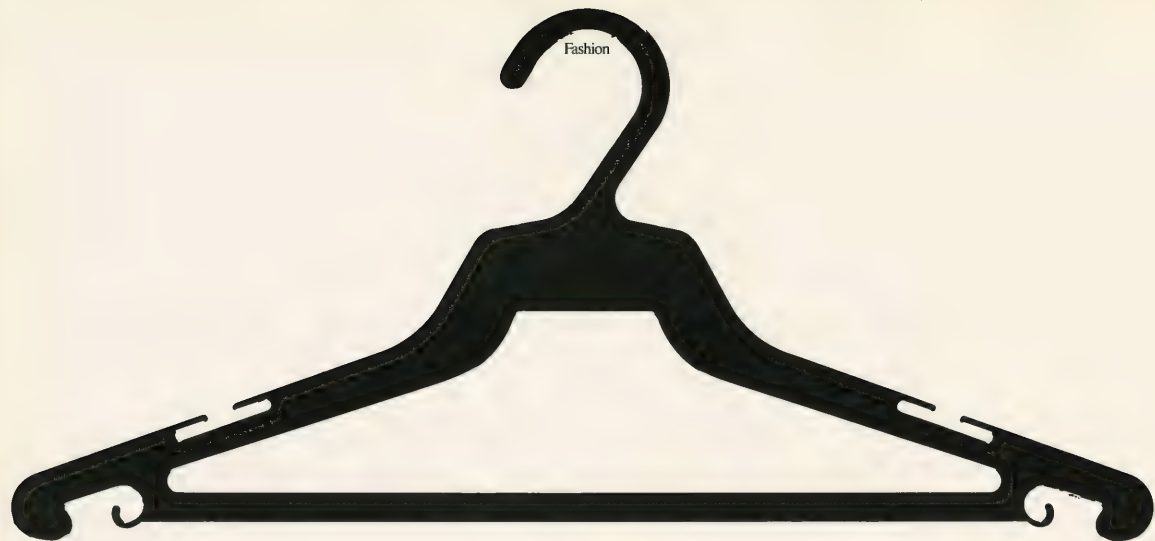


Science/Engineering

Science / Math Faculty Tamas I. Bartha, Morton Bernstein, Raymond Borichevski, Marvin Charton, Donald S. Duncan, Burton P. Fabricand, Abraham B. Finkelstein, Izchak Friedman, Paul Friedman, Benjamin I. Gross, Luther H. Haibt, George C. Helme, Henry Katzan, Jr., John J. McClarnon, John Michael O'Gorman, Stanley Petrick, Frank M. Rand, Gerson H. Sparer, Milorad Stricevic, Herbert Tesser **Engineering Faculty** Arthur H. Seidman, Fred Assadourian, Peter H. Basch, Eleanor Baum, Theodore B. Borecki, Howard Boyet, Morton B. Herman, Esmet M. Kamil, Max M. Klinger, Herman Y. Krinsky, Joel H. Levitt, Haroun Mahrous, Richard C. North, Ida Rafail, John T. Rice, Joseph L. Schwalje, Demetrius Zellos, Julius Randall, Jr. Carolyn Simmons, Vicki Baartmans









Ladies' Suits,
Only \$1.15.



The Skirt! Every fashion designer knows it is one of the most easily changed elements. Skirted to the waist and skirted to the ankles, skirted in the latest fashion, skirted in the latest color, skirted in the latest fabric, skirted in the latest style, skirted in the latest way. Skirted to the waist, skirted to the ankles, skirted in the latest fashion, skirted in the latest color, skirted in the latest fabric, skirted in the latest style, skirted in the latest way.

Permanent Press

Neat Made Ready
100% COTTON
MADE IN U.S.A.



The Skirt!
Every fashion designer knows it is one of the most easily changed elements. Skirted to the waist and skirted to the ankles, skirted in the latest fashion, skirted in the latest color, skirted in the latest fabric, skirted in the latest style, skirted in the latest way. Skirted to the waist, skirted to the ankles, skirted in the latest fashion, skirted in the latest color, skirted in the latest fabric, skirted in the latest style, skirted in the latest way.



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Children's Suits.

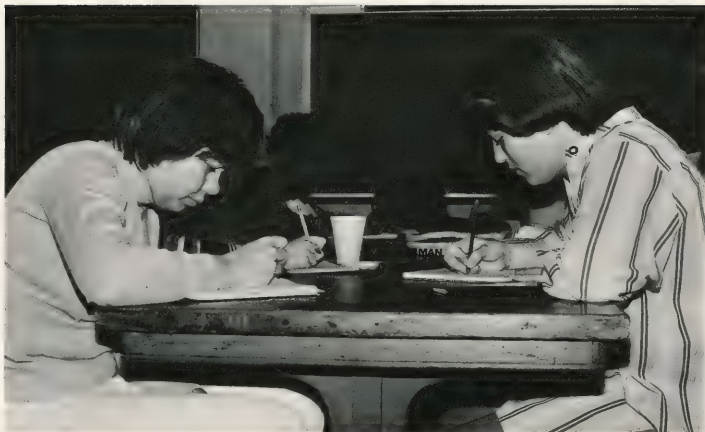


SKIRT



BACK FRONT
2-1/4" HEM IN SKIRT





Fashion Design Faculty Marilyn Church, John Cloonan, Linda Daley, Madeline Darling, Rose Fabricant, Muriel Fleming, Susan Jones, Marion Lillard, Charles Macri, Frank Manuella, Maggie Mercado, Melissa Meyer, Junnosuke (Kandi) Ohno, Julia Poteat, Paula Vogelsang **Fashion Merchandising Faculty** Paul Agule, Felix Buttar, Marilyn Church, Rose Fabricant, Judie Grimaldi, Thomas Haas, Anthony Johnson, Nina Kurtis, Carol Lulken, Gladys Toullis

ART EDUCATION



art, n. 1. The skilful and s
tion of means for the
practical application of
dexterity; facility; pow
for procuring some sci
branch of learning t





Art Education Faculty Elizabeth Burmester, Michael Desiano, Gillian Jagger, Sheila Lamb, Dorothy McGahee, Ann Morris, Joseph Monserrat, Andrew Phelan, Ronald Piotrowski, William E. Russel, Nancy Ross, Judith Reiss



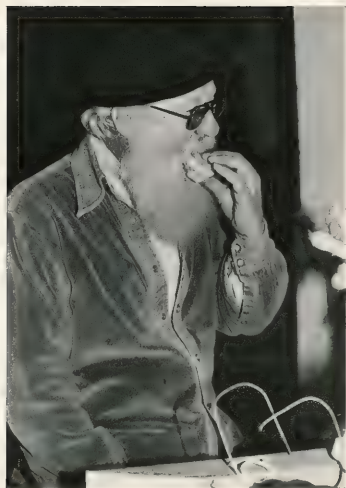


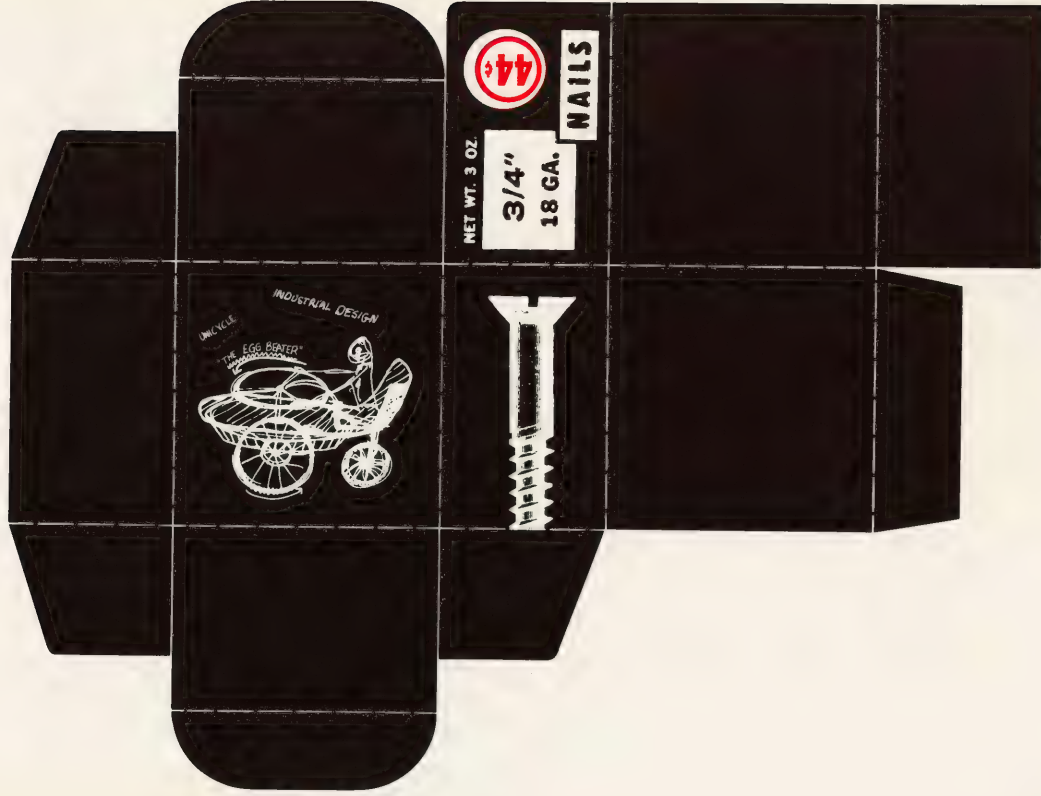


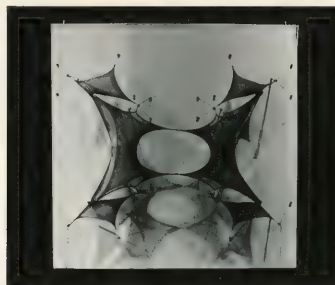
Theatre & Dance

Theatre Faculty Howard Brandston, Michael David,
Richard Green, Peter Harvey, Burl Hash, Kermit Love,
George New **Dance Faculty** Michael Aubrey, James
Cunningham, Laura Dean, Mickie Geller, Wish Mary
Hunt, Pauline Tish, Rebecca West





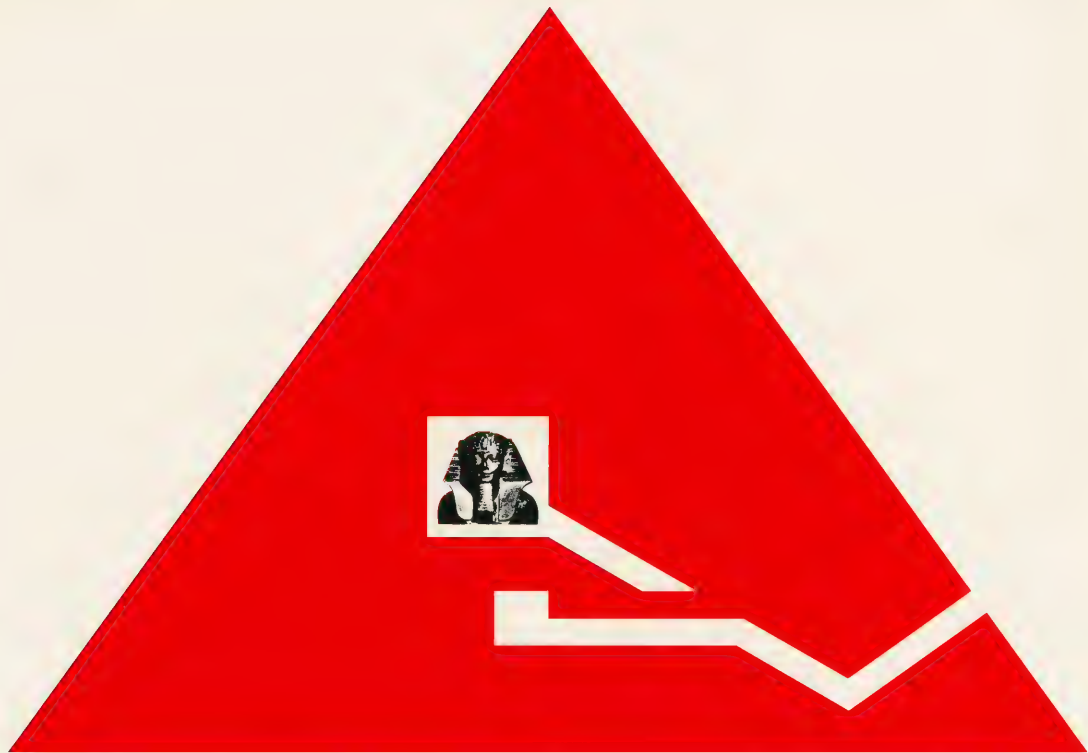


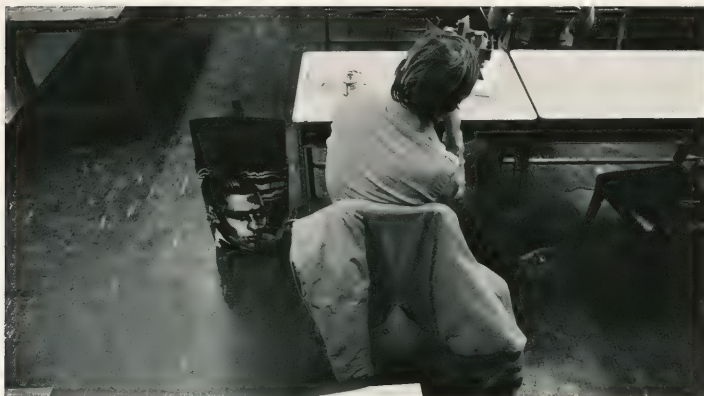
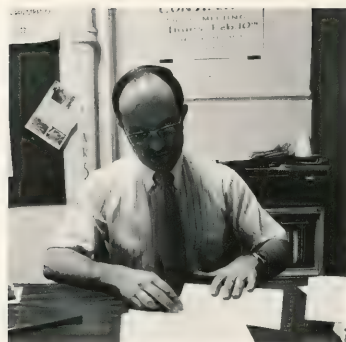


Industrial Design Faculty Ralph Applebaum, Giles Aureli, Florence A. Bezruczyk, Alfred Blumenfeld, Frederick J. Blumlein, William A. Fogler, Gerald Gulotta, Rowena Reed Kostellow, Joseph M. Parriott, Dominic A. Saporito, Alexander Sarkis, George H. Schmidt, Richard Welch, Stanley A. Wysocki











Construction Management Faculty Gilbert Amiaga, Alton A. Burton, Ralph Dorazio, Philip Dworkin, Richard Flanigan, Hall H. Graves, Howard Horii, Leo J. Kuhn, Joseph La Rocca, Harry B. Mahler, Paul G. Mauch, Marvin Mills, Irving Minkin, Philip Olin, John Procaccino, Samuel Roberts, Jules Sells, Bertram Sherman, H. Irving Sigman, Michael Simon, Lewis Sunderland, Norbert Turkel, J. Sam Unger, Maxfield Vogel, Murray Weber







- Equipment

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ALL ID cards are
stamped

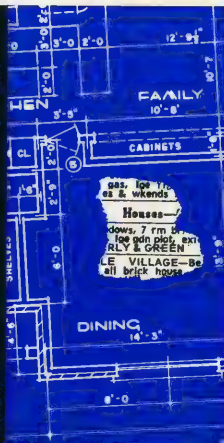


Film Faculty Martin Abrahams, Regina Cornwall, Robert Fiala, Ed Greenberg, Daniel Haskett, Robert Ippolito, Lewis Jacobs, Al Jarnow, Babette Mangolte, Nick Manning, Bill Milling, Mike Mohammed, Roger Phillips, Peter Rose **Photography Faculty** Diana Edkins, Arthur Freed, F. David Freund, William Gedney, Marvin Hoshino, David Langle, Robert Levin, Judy Linn, Paul Mc Donough, Alan Newman, Anthony Nobile, Philip Perkis

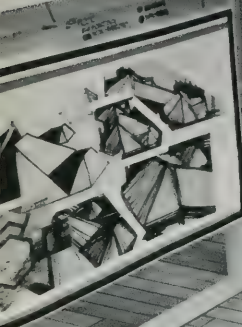
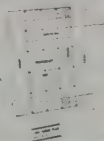
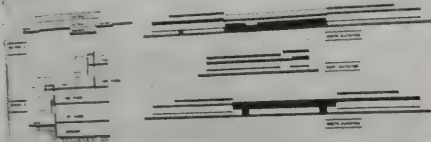
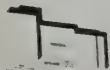




Architecture



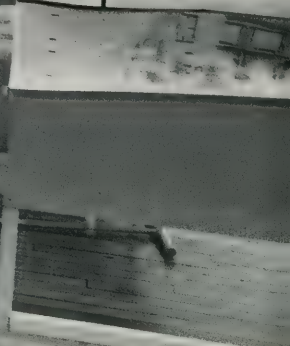
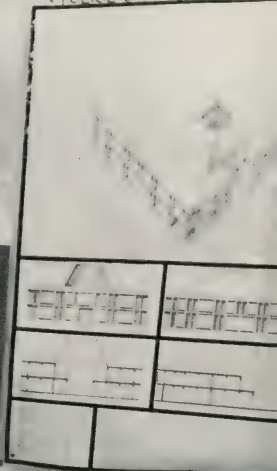
CHAINUN AMORNIYAGRIS



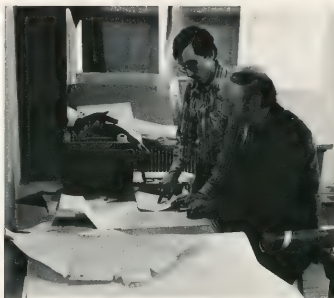
MAP 2



POINCE STATION COL 5

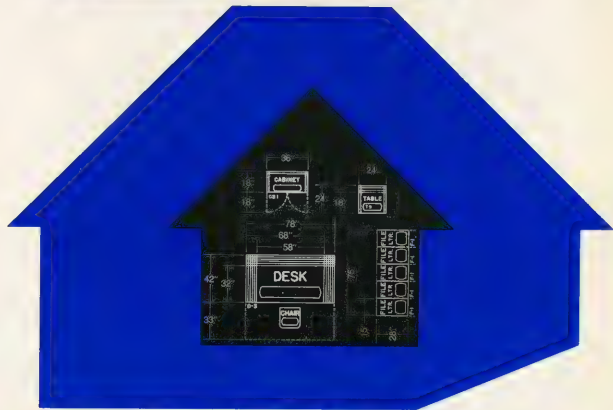
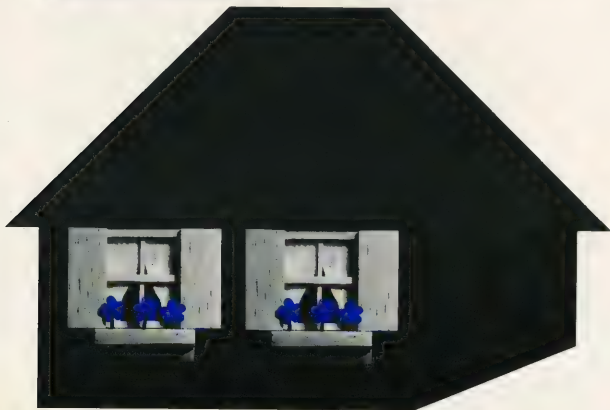


Architecture Faculty Raimond Abraham, Richard Anderson, Luis Aponte-Pares, Henry Arnold, Robert Aten, Daniel Balk, Bill Bedford, George Beggs, Richard Bernstein, Noel Phyllis Birkby, John Bloch, Paul Buckhurst, Barbara Carr, Glean Chase, Edward Cohen, Lowell Cohn, Jan Dabrowski, Timothy D. Dacey, Samuel DeSanto, Theoharis L. David, Robert Devine, Ronald DiDonno, Conrad Dike, James Doman, Tony Dominski, Juan Downey, Arthur Edwards, Eleanor Eick, John Ellis, Gamai ElZoghby, David Etherton, Secundio Fernandez, Giuliano Fiorenzoli, Alan J. Forrest, Vittorio Giorgini, Jerzy Glowczewski, Alex Goldfine, Leon Goodman, Warren Gran, Pablo Gutierrez, David Hack, Paul Heyer, Michael Hollander, Arno Huth, John Johansen, Richard Kahan, Samuel Kaplan, Roger Katan, William Katavolos, Sidney Katz, Eytan Kaufman, Melvin Kaufman, Ismail Khan, Dorothee King, August Komendant, Richard Koral, Herbert Kunstadt, Harold Kuplesky, Harest Lalvani,



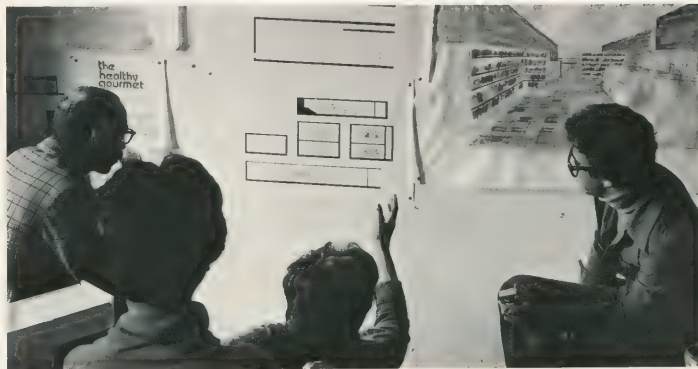
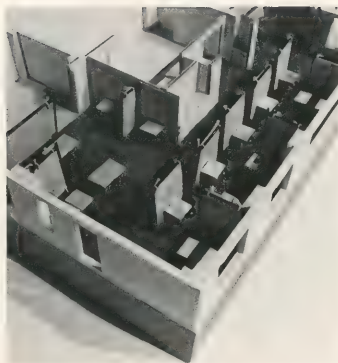
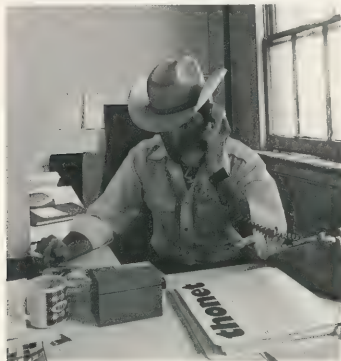
Stephen A. Lamb, Y. S. Lee, Aline Lenaz, Gerald Lenaz, Irving Levine, Barry Light, Louis Lionni, John Lobell, Mimi Lobell, Albert Lorenz, Jim Maeda, Norman Marcus, Felix Martorano, Robert Mayers, Larry Mersel, William Meyer, Nancy Miao Twitchell, George Nelson, Susan Niculescu, Nipun Patel, Robert Pelosi, Susan Perlstein, Stuart Pertz, Jan Peterson, Rosario Pionelli, Stuart N. Polly, Brent Porter, Peter Primak, George Raymond, James Robinson, Marvin Roth, Donald Ryder, Stanley Salzman, Harvey Schultz, Sidney Shelov, Shirley Sherak, Ronald Shiffman, Arthur Spaet, Walter Steinharter, Brian Sullivan, Thoman J. Thomas, Narelle Townsend, Michael Trencher, Loretta Vinciarelli, Christopher Wadsworth, Joan Wallick, Philip B. Wallick, Maurice Wasserman, Peter Wilson, Virginia Yang, Hanford Yang, Arthur Zabarkes, Lev Zetlin, Jeffrey Zupan

environmental & interior design



Interior/Environmental Design Faculty

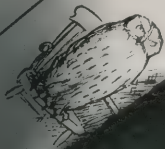
Evan Bellin, Rex Curry, Joseph Paul D'Urso, Philip Farrell, Frederick Goldberg, Mariys Hann, Harley Jones, Stefan Klein, Laurie Maurer, R. Guy McGinnis, John Pile



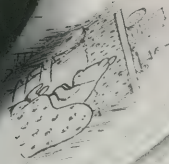




Owl's parlour; "just a
mouthful of condensed
milk or what not, with
perhaps a lick of hon-
ey—"



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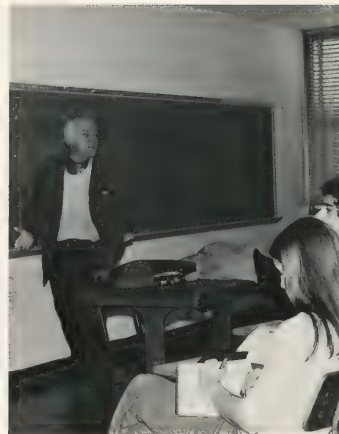


35

Liberal Arts

Liberal Arts Faculty Juana Alégre, Daniel Aspis, Sigmund Beale, Reginald Berry, Harrison Lee Bounds, Guy Burton, Joseph L. Coblitz, Marilyn Coffey, Carl L. Craycraft, Henry Cox, Lenore F. Drumbeller, Kathleen Earley, Marie Therese Eckhard, Elliot Feingold, Rolf Fjelde, Josef E. Garai, Daniel Gerzog, Kathy Hahner, Estelle M. Horowitz, Dorothy Y. Ichioko, Hesper Jackson, Lee R. Lombard, Linda T. Metcalf, Jack Minkoff, Norman E. Oakes, George Obiozor, Rosemary G. Palms, Irving Periman, Richard H. Perry, Douglas S. Robbins, Philip Roddman, Carole L. Rosenthal, George P. Schmidt, Jr., Sidney Schwartz, Oscar H. Shaftel, Terry B. Siegel, Tobin Simon, Morton J. Sloane, Kenneth G. Wallace, J. Sherwood Weber, Jules H. Wertheim, Sal A. Westrich

Physical Education Faculty Guy Burton, Marie C. Gehibach, Robert A. McMaster, Anthony Misserere, Judith Padow, Susan Perlstein, Dongshil Rim, Carole L. Stemmler, E. Wayne Sunderland, Jr., Nick Yank





Communications



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 exp. inc. in research dept. Est. post
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 PU/PS Comp (photo) 112 Ave.
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Art Graphic Designer Commission D/M
 Catal. Start \$1000000 Proc. Top
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AGENCY 475 5 Ave

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 Boston approx. + fee paid
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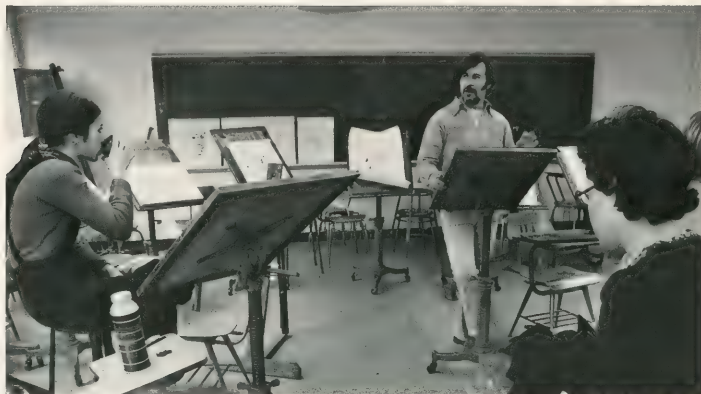
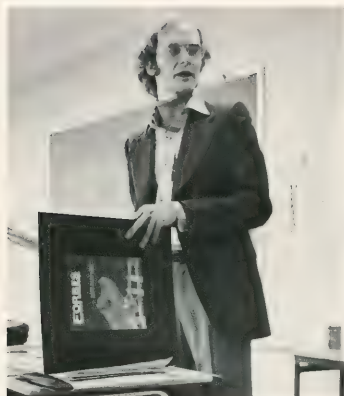
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☞ food science ☞



F

FOOD MANAGER

Ingredients:

a pinch of artistic talent
must enjoy cooking
4 years of Pratt

Serves many

Betty Crocker





Food Science/Nutrition & Dietetics Faculty Joy P. Crichlow, Julia Erwin, Sr. Margaret Franks, Allan Freedman, Lynne Garnett, Joan Goldman, Renee Hacker, Irene P. Judge, Richard Kemble, Hilda Kriegenhoffer, G.E. Livingston, Pedro Rosso, Alyette Schizas, Ina Martin Stewart, Alfred Zaher

Architecture Luis Ayala 1A, Alan Bailly 1B, Irania Batista 1C, Dimitrios V. Batsos 1D, Alexandre Beskronvnyj 1E, Paul Bonvicino 1F, Kyle Bressant 1G, Larry Bullwinkel 1H, Leora Carmi 1I, Eric Allen Cohen 1J, Leon Cohen 1K, Michael S. Dalia 1L, Richard DeSouza 1M, Gerald Donnelly 1N, Mark Ebner 1O, Charles Farmer 1P, Carl Feinman 2A, Stewart Fishbein 2B, Harold Francis 2C, Ehud Gefan 2D, Ray Giolitto 2E, Michael Gyles 2F, Rex Hordeman 2G, Eric Steven Jacobs 2H, Gary Juda 2I, Christopher Jung 2J, John Keleman 2K, Irwin Kizil 2L, Lisa Kulbida 2M, Rex Lalire 2N, Zev Lazar 2O, Neil Lemelman 2P, Roger S. Lichtman 3A, Anthony LoGrande 3B, David Mandl 3C, R. Timothy Meier 3D, Peter Mercorelli 3E, Philip Alexander Mitnick 3F, Michael Muroff 3G, Pantelis Nocolacopoulos 3H, Michael L. Nola 3I, Hector Ossa 3J, Eric Dana Platt 3K, Carlos Jose Rangel 3L, Lynn Ellen Rebsamen 3M, Raymond Rola 3N, Daryl Rosenblatt 3O, Mario Rusich 3P, Alberto Salvatore 4A, Louis Savenelli 4B, David Schwartz 4C, Paul Siebenaler 4D, Joe Spina 4E, Michael Stahl 4F, Ronald D. Swann 4G, Jeff Talka 4H, Stephen Valentine 4I, George Byron Visas 4J, Maria Xeromeritou 4K. **Construction Management** Leroy Bennett 4L, Jeffrey Cherna 4M, Rich Gibbons 4N, Richard Greenberg 4O, Peter A. Gross 4P, Leonard Kelleher 5A, Trevor Marshall 5B, Harold McDonald 5C, Mesoda Pennant 5D, Craig Robert 5E, Henry Shute 5F, Joe Viscome 5G. **Architectural Engineering** Kevin McGrath 5H, Vasiliki Tsatsaris 5I. **Chemical Engineering** Rick Adams 5J, St. Claire Adams 5K, Errol Bonadie 5L, Paul Capobianco 5M, Frank C. Chan 5N, Anthony Chiedo 5O, Skip Evans 5P, Herbert Graves 6A, René S. Henry 6B, Tania Lopez 6C, Fabiola Sepulveda 6D, Edgar Sy 6E. **Electrical Engineering** Carmen Carrera 6F, Maurice Cottman 6G, Michael Davies 6H, John Esposito 6I, Vichien Euaparadorn 6J, Michael Fanfair 6K, Alexander Fong 6L, Kenneth Hom 6M, Bruce Horowitz 6N, Jared Ispahany 6O, Haretioun Kelzi 6P, Fee Li 7A, Morland Matthews 7B, Samuel Oni 7C, Peter Pelc 7D, Felix Rivera 7E, Allan Robinson 7F, Thomas Roche Jr. 7G, Mark Rudner 7H, Lincoln Samaroo 7I, Lawrence Robert Tietz 7J, Collins Uwaifo 7K, Aziz Valliani 7L, Julio Velez 7M, Theodore Wieworka 7N. **Industrial Engineering** Carl Saieva 7O, Sydley Robertson 7P. **Mechanical Engineering** David Boshnak 8A, Alexis Chan 8B, John Doe 8C, Steven Haffner 8D, Andrew Hawkins 8E, Lloydie Johnson 8F, James H. Judge Jr. 8G, William Lee-Sharp 8H, Kosmas Lorandos 8I, Jeff Nowak 8J, Robert Pluchino 8K, Philip Raphan 8L, Andy Rubino 8M, Carl Svversen 8N. **Computer Science/Data Systems Management** Louis Catala 8O, Winston Roche 8P, Alan



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Wasserman 1A. **Math** Stephen Shepard 1B **Art Education** Dona Abbey 1C. Cecilia Asforis 1D. Beverly Berger 1E. Theresa Cetera 1F. Timothy Clarke 1G. Nomi Frederick 1H. Jacqueline Gimson 1I. Rona Goldberger 1J. Joana Jones 1K. Leopold Lambert 1L. Sheryl Libo 1M. Harry Lopez 1N. Nicholas P. Maravell 1O. Edith Sepulveda Marrero 1P. Edward J. Perten 2A. David Reid 2B. Raymond Sanchez 2C. Judy Lynn Spellman 2D. Daniel Wittmayer 2E.

Painting/Drawing Rand Angelicola 2F. Melanie Baker 2G. Craig Barndt 2H. Jacqueline Dedman 2I. Jeremy Feinberg 2J. Michael Fitzmaurice 2K. Claire Fontaine 2L. Sandra Gendell 2M. Carmen Gonzales 2N. Bennett Harris Horowitz. 2O. Lena Holt 2P. Tina Levin 3A. Louis Marcianti 3B. Paul Merrill 3C. Donna Mitchelson 3D. Barry Moldovan 3E. Ann McKay 3F. Tore Fredrick Paulsen 3G. Will Perkins 3H. Christoffer Von Platen 3I. Laurel Purinton 3J. Susan Ripkin 3K. Robert B. Roger 3L. Sharon Romney 3M. Gayle Ruskin 3N. Sara Ruzi 3O. Jonathan Segan 3P. Raul A. Torres 4A. Ann Uhreker 4B. Johann Wechter 4C. Ellen Werther 4D. Chris Wikoff 4E. **Printmaking** Julie Blount 4F. Virginia Bubek 4G. Donato Diotisalvi 4H. Kaare Hansen 4I. Linda Kaufman 4J. Paul Moran 4K. Marie Nogowski 4L. Deborah Plumer 4M. Jan Sosnowitz 4N.

Sculpture / Ceramics Steven Bleicher 4O. Toni Grossi 4P. Howie B. Leifer 5A. Mike McNelis 5B. Sheila Orick 5C. Pam Paolucci 5D. Dean Swerdlin 5E. **Communications Design** Jill Robin Abramson 5F. Leslie Balaban 5G. Robin E. Bell 5H. Stephen Bodkin 5I. Barbara Bokert 5J. Alexandra Borthwick 5K. Lilian Brant 5L. Anita Burnett 5M. Annmarie Cassetta 5N. Debbie Coffey 5O. Michael Cohen 5P. Marjorie Crane 6A. Denis DiVincenzo 6B. Nina Ezrati 6C. Peter Fiore 6D. Eric Fowler 6E. Cynthia Flynn 6F. Philip Franké 6G. Howard Friedman 6H. Margot Goldstein 6I. Brian Grey 6J. Nancy Harmon 6K. Bonnie Hirsch 6L. Steven D. Hofheimer 6M. Mark Hogan 6N. Mark Ianacone 6O. Susie Iles 6P. Jim Kaplan 7A. Marty Anne Katz 7B. Collin Kellogg 7C. George Kurten 7D. Candice Lager 7E. Pat Larts 7F. Karen Lee 7G. Elizabeth Levine 7H. Arthur Maizler 7I. Leslie Mankes 7J. June McCallion 7K. Ann Neumann 7L. Allan Neuwirth 7M. William Ng 7N. Joseph Notowitz 7O. Clifford Ohl 7P. Susan L. Palamara 8A. Jim Palmieri 8B. Jean Perrault 8C. Michael Pilla 8D. Mark Prigoff 8E. Cathy Pukel 8F. David Ramsay 8G. Patricia Rodriguez 8H. Douglas Rosenthal 8I. Michael Ross 8J. Tom Ryzc 8K. Richard Schwab 8L. Junichi Segawa 8M. Robert John Sekelsky 8N. Jennifer Senko 8O. Scott Silverman 8P. Ralph



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Soto 1A, Joe Staluppi 1B, Frank Tagariello 1C, Gerald Tarpinian Jr. 1D, Boonchuoy Thitibordin 1E, Tom Wambach 1F, Valerie Williams 1G

Industrial Design Jim Armstrong 1H, Marti Berkowitz 1I, Ramzy Boutros 1J, Alvaro Bramble 1K, John Caffaro 1L, Roland Charriez 1M, Mark Danese 1N, James Dunlavy 1O, Alex Eisenberg 1P, Joel Feirman 2A, Nick Giardina 2B, Susan Hansen 2C, Viviane Hays 2D, Mark Lacko 2E, Chick Lam 2F, Sam Lay 2G, Sherman Lo 2H, Don Mandell 2I, Kerry McCaffrey 2J, Michael Palumbo 2K, Chin Park 2L, Mark R. Richards 2M, Judith Sacks 2N, Maria Schwarck 2O, Mark Snyder 2P, Diana Sung Ming 3A, Warren Thun 3B

Interior/Environmental Design Betty Jean Anderson 3C, Francisco Diaz 3D, Antonio Figuero 3E, Louis Frye 3F, Kathy Goldman 3G, Emily A. Kopin-Soloway 3H, Kathy MacKay 3I, John Melodia 3J, Peg Petersen 3K, Noel Pugh 3L

Fashion Design Virginia Binyard 3M, Jacinto Cuellar 3N, Linda Harvey 3O, Lee-Temmi Kaplan 3P, Marie Louise Lawton 4A, Dorothy Mann 4B, Janna Russell 4C, Shaheen Sadeghi 4D, Michele Silver 4E, Miriam Wong 4F, Susan Woodland 4G, Igor 4H

Fashion Merchandising Patrick Louis Anslinger 4I, Sharon E. Brown 4J, Kathleen Graham 4K, Minnie Grant 4L, Sharon Hackett 4M, Leron Harroo 4N, Lorraine Hoffman 4O, Ellen Husted 4P, Diann Karnitsky 5A, Nancy Katz 5B, Vevolyn Kemp 5C, Laurie Kimmel 5D, Cynthia Kiner 5E, Pam King 5F, Cynthia Matthews 5G, Marguerite Pollard 5H, Carolyn Ratkowski 5I, Leslie Salley 5J, Kim Schrader 5K, Mary Beth Sheetz 5L, Susan Sutton 5M, T'Wana Warrick 5N, Scott William Mason 5O, Christina C.Y. You 5P, Diana Zeller 6A

Film Chris Burke 6B, Alan Markowitz 6C, Nat Pius 6D, David B. Rogers 6E

Photography Vincent Colabella 6F, Lenny Eiger 6G, Arlene Gilmore 6H, Lynn Grabowski 6I, John Hogle 6J, Sheri Lane 6K, Conrad Reina 6L

Food Science/Nutrition & Dietetics Adenrele Aderohunmu 6M, Mercy Agori-iwe 6N, Judith Archer 6O, Eve E. Barber 6P, Cheryl Campbell 7A, Joy Carnegie 7B, Richard Conner 7C, Ethel D. Edema 7D, Gerald Fantana 7E, Patrick Foley 7F, Modupeola Glasgow-Ekpo 7G, Jamie Herskowitz 7H, Veronica Hinkson 7I, Al Krieger 7J, Jacqueline Lancaster 7K, Funmi Lily-West 7L, Delores Moncrieffe 7M, Chuck McMillan 7N, Bolanle Obisesan 7O, May A. Odiachi 7P, Olutosin O. Okwesa 8A, Elizabeth Ormsby 8B, Doreen Osbourne 8C, Tony Palermo 8D, Jean-Meran Reid 8E, George Sierra 8F, Martha Spruill 8G, Iona Watson 8H

Integrative Studies Diane Borkowski 8I, Cleven Goodall 8J, Norma McMichael 8K, Pam Levine 8L, Toby Rosser 8M, Russell Swezey 8N, Rick Tulka 8O, Fay Williams 8P



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Not Pictured

Architecture Alexis Anderson, Robert Arant, George Benjamin, Ronald Carl Binder, Lawrence Bailey Bogdanow, Jeffrey Brand, Robert Brusilow, Tomas Canzana, Robert Cerutti, John Samuel Cohen, Timothy Dale, James Davis, John B. Goehring, Steven Goldberg, Daniel Haggerty, Charmaine St. Cecile Hastings, Edward W. Jenner, Aki Ishmael Kahera, Joan Kirchheimer, Donald Klybas, Ronald Krieb, Peter Samuel Kukresh, Robert Kupiec, Daniel Harry Levin, Jose Martinez, Joseph A. Montgomery, Stephen Paul Morgan, Peter McLauren Norwood, Frank P. Pace, Thomas Parisi, Deborah Ellen Pedler, Martin Radburd, Jane Ann Rhetta, Thomas Rinaldi, Theresa Susan Roberts, Michael Stephen Sorin, Yadollah Sh. Tehrani, Maria Isabel, Payen de Thomson, Andrew S. Tobiasz, Louis Felipe Triana, William Vollmer, Kirk Wassman, Winston George A. Whittaker, Sarkis Yeterian
Construction Management Maart Jaama, George Katinger, Yolanda Ng, Robert Paige, Paul Pucci, Theophilus Simon, Earl A. Thomas, Kenneth Valek
Architectural Engineering Robert Benedetto, Tommy Chu, Edward Obrenski, John Harvey Smith IV, Tricia Tichenor
Chemical Engineering Katherine Gunn, Cheryl Hardin, Ines Sandoval
Electrical Engineering Charles Bagi, Dawn Brown, Chong Yaw Chin, Richard Demarco, Lindsay Edwards, Douglas Gilbert, Georges Gregoire, Chun-Sing Kenny Hui, Ronald Katz, Majid Khan, Alsiavide LeGrand, Paul Mersch, Fred Meyn, Carl Midtveit, James Milliner, Rafael Mora, John Morelli, Earle Parris, Neville Rodney, Michael Roth, Luis Serrano, Jacob Sibovits, Ian Taylor, Carl Tennessee, Lawrence Thompson
Industrial Engineering Carol Booth, Alvaro Bramble, George Cheung, Melvin Robinson
Mechanical Engineering Courtney J. Bartholomew, Frank DeStefano, Ganfee Eng, Anastasios Frangias, Daniel Greene, John Hermann, Renaldo Hill, Errol Jackson, John Stefandl, David K. Tang, Michael Theogene, Anthony Yu
Computer Science/Data Systems Management Claudia J. Ferreira, Diosdada Gonzalez
Math/Science Cecilia M. Young
Art Education Mufeedah Abdulkarim, Martha Albert, Anne Anderson, Susan Bai, Alan Bassett, John Camejo, Alexis Delbridge, Marie Enouchty, Purcell Geter, Arnita Greene Reed, Harold Toledo
Painting/Drawing Lorene Bodendstedt, Gerard Consales, Marilyn Gailliard, Douglas Geiger, Suzanne Gyorgy, Willie Hendrix, Eileen Kennedy, Yong Kyung Kim, Mary Anne Kinsella, Rita McShea, John Muth, William Nadra, Nancy Rubin, Lissi Siallo, Scott Clifford Siken, Anna Singer, Mark Snider
Printmaking Peggy Brady, Paul Keim Abbie Kessler, Charles Martin, James Mulligan, Aley Nalywayko, Brad Parsons, Ellen

Shore
Sculpture/Ceramics Michael Grossinger, Louise Kurahara, June Long, Richard Miele, Arild Juel Petersen, Gail Price, Americo Rizzo
Communications Design Catherine Bley, Jazy Bogan, Robert Burger, Kevork Cholokian, Vivienne Clarke, Anthony Dipersia, Deryl Dunn, Arthur Johnson, Frederick Johnson, Matt Kiffin, Crispin Kope, Wing Lee, Steve Nau, Eileen McDermott, James O'Heir, Tetiana Sklepoukueh, Steven Smith, Daniel Thompson, Sally Vitsky
Industrial Design Sherilyn Baily, Dalia Ben-Eliezer, Karen Campbell, Gregg Davis, Paul Gildersleeve, Grace Johnson, Richard Poulin, Laura Lisa Smith, Julio Soto, Curtis Tow
Environmental Design Francisco Aljama, Glenn Barnett, Scott Burgess, Gabrielle Crettol, Richard Fay, Linda Hook Green, Jagie Nesbitt, Wendy Tilley
Fashion Design Brenda Byrd, Frank Celauro, Catherine Ann Harms, Athene Ledbetter, Jose Levy, Isiah Minson, Karen Moreino, Alice Lee Morton, Cynthia Mullaney, Flara Nikrooz, Gwendolyn Sawyer
Fashion Merchandising Gloria Andrews, Kimberly Bush, Veronica Cooper, Peggy Dillard, Mary Kartsonis, Film Jon Neuburger, Mark Organek, Theodore Robert White
Photography Peter Belamy, Linda Cataffo, Christine Frey, Anibal Gonzales, Jan Gustafsson, Robin Elyse Lubins, Debora Sarjeant, Ernest Viskupic
Theatre Margot West Williams
Food Science/Nutrition & Dietetics Maria Ashley-Jackson, Rutha Mae Barr, Tracey Barrett, Jessica Beckles, Madge Chin, Henry Cooper III, Belford Earl Diggs, Graceil Frasier, Myrna Greene, Shirley Herndon, Romenna Hewitt, William James, Iolene Doyner, Ena Millington, Evelyn Nilsen, Andrew Sapp, Ella Singleton, Ethel Spann, Aishatu Suka, Bernadette Thomas
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SPRING 77

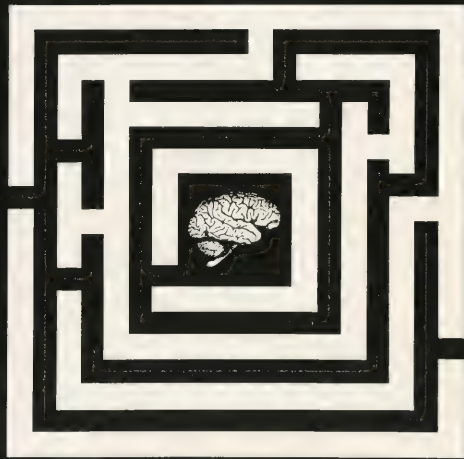
PRATT STUDENT PROGRAM AS OF 2/17/77

PAGE 1

DI VINCENZO DENNIS P

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IS AUTHORIZED TO ATTEND THE FOLLOWING COURSES



Pratt Institute, Brooklyn 1977

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Peter Fiore
Photographer



Dennis
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Clifford Ohl
Designer



Y. Pilla
Michael Pilla
Raconteur

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